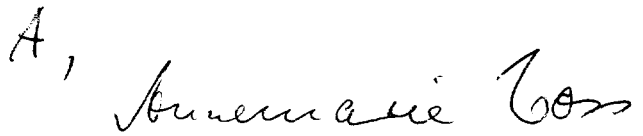
The Orchestrion Collection of Franklin Corya

An Honors Thesis (Honors 499)

Victor J. Meyer

Thesis Advisor: Dr. Annemarie Voss



Ball State University

Muncie, Indiana

December 1997

Graduation: May 1998

SpColl
Thesis
LD
2482
.24
1997
.M49

Before the advent of the radio or the phonograph, there was already the demand for instantaneous quality music. Due to the cost and difficulty of arranging a band or orchestra, another means of producing music had to be found. What evolved from the genius of fine European watchmakers were automated musical instruments. These instruments ranged from beautiful music boxes to large organ clocks. Their success and popularity then inspired the creation of the orchestrion, a single instrument which could recreate the sounds of an entire orchestra. Though the orchestrions' popularity has passed, we are left with a few fine works to remember them by. Hearing their melodious music and seeing the meticulous craftsmanship, we can visit a time long gone and still enjoy one of that era's finest creations.

The origin of the orchestrion is unclear, as several makers have claimed to have invented it. It is believed that the first orchestrion was built by J. G. Strasser, between the years of 1784 and 1801 (Ord-Hume 194). Johann Maelzel, another innovator, made a similar contribution in 1792, only to follow with a more advanced model in 1812. Maelzel's new creation was dubbed "Panharmonicon" and was essentially a pipe organ with the addition of percussion. It was a great success, inspiring Ludwig van Beethoven to write Wellington's Victory (commemorating Wellington's 1813 defeat of Napoleon) especially for the Panharmonicon (Bowers, Put 3). This Panharmonicon was sold for 100,000 French francs to the Archduke Charles of Austria. It has been reputed that the archduke had a great sense of humor and bought the instrument mainly to annoy friends with its loud endless play (Ord-Hume 195). The Panharmonicon was later stored in a museum in Stuttgart, Germany, until it was destroyed in WWII. Maelzel himself went on to tour America with an exhibit of automated machinery. Not only were orchestrions presented, but also included in this tour was a supposedly automated mechanical chess player. However, scandal resulted when it was revealed to be a fraud, with a human concealed within the machine (Bowers, Put 3).

Much development in the orchestrion was later made by the Kaufmann family of Dresden. They introduced the trumpet, which enabled the play of calvary marches and improved the appearance of the instrument. Their work culminated in a presentation before Queen Victoria and Prince Albert at Buckingham Palace on June 21, 1851. The Queen was so impressed that she requested a second performance. Unfortunately, throughout the first half of the nineteenth century orchestrions were the playthings of only royalty and the extremely rich (Ord-Hume 194).

The real development of the orchestrion evolved through the production by larger companies. This development was spurred predominantly by Michael Welte, who created his first orchestrion in 1849. After serving as an apprentice to a musical clockmaker for several years, Welte opened his own shop in Vohrenbach, his hometown located in the Black Forest region of Germany. After years of work, Welte unveiled his first orchestrion and toured Europe. This new model proved to be much better than earlier models. Seeing the excitement, Welte quickly produced more of these works. Later, he moved his business to a large factory in Freiburg in 1872 (Bowers, Encyclopedia 636). Meanwhile in Vohrenbach, another firm named Imhof & Mukle formed in 1874 began production of orchestrions. Both Welte and Imhof & Mukle were members of the cottage industry. Orchestrion components, such as the pipes or the woodwork, were commissioned to be built by artisans in their homes. Many of these artisans were farmers who worked all winter on their creations. After the spring thaw, they traveled to town to turn in their work and to collect their wages. The factory served as a gathering place and a location to assemble the finished product (Bowers, Encyclopedia 636). Once the instrument was completed, it was assembled in the street and photographed. Then the townspeople would gather for a concert before it was shipped away (Bowers, Encyclopedia 478). Large living rooms are still very common in the homes around Vohrenbach, as working space was once essential for the artisans (Bowers, Encyclopedia 346).

Soon many more orchestrion makers sprang up throughout Europe. One of these was the company of Ludwig Hupfeld, which eventually became the largest producer of orchestrions worldwide. Though Welte, Imhof & Mukle, and Hupfeld controlled the market, smaller firms were emerging and competition was getting intense. A new market for these instruments had to be found. In 1865, Michael Welte's oldest son, Emil, came to the United States and established a showroom in New York City. The venture proved to be a great success, and it was clear the United States was to be a great purchaser of these instruments. Soon Welte was a large exporter to America and elsewhere, with the other firms following its lead. These firms grew great reputations, selling to the Vanderbilts, P. T. Barnum, several Indian maharajahs, and the Sultan of Turkey.

In 1902, Farny Wurlitzer (son of the founder of the Rudolph Wurlitzer Co.) traveled to the Leipzig Trade Fair and saw the orchestrions of Hupfeld for the first time. The Rudolph Wurlitzer Co., a music retailing firm, saw potential. Immediately, Mr. Wurlitzer proposed an agreement to Hupfeld by which his company would sell Hupfeld's orchestrions in the United States under the Wurlitzer label. In addition, Farny Wurlitzer would work several months in their factory to gain familiarity with the instruments. Hupfeld feared loss of trade secrets and declined the proposal, choosing instead to deal through E. Boecker Organ and Orchestrion Co. of New York City. Undaunted, Wurlitzer then turned to a smaller producer in J. D. Phillips & Söhne of Frankfurt. An agreement was reached in 1902 and Wurlitzer proceeded to sell thousands of Phillips instruments, all stamped "Manufactured by the Rudolph Wurlitzer Company" in order to hide the connection with the German firm (Bowers, Encyclopedia 347). Wurlitzer went on to become the largest retailer in the United States market.

In its golden age, orchestrion manufacturing was a thriving industry evolving with technological advances. Until 1910, this industry was larger than the automobile industry. The largest orchestrion manufacturer was Hupfeld, located in eastern Germany. Hupfeld ran a 100,000 square meter factory in Leipzig and employed over 2,000 people

there in 1910, in addition to running many branch factories (Bowers Encyclopedia 430). By figuring the different piano manufacturers that Hufpeld ran for incorporation into its products, it is estimated that this company alone employed nearly 20,000 people. Its products were known the world over for their beauty. Johann Strauss, a famous composer, said to Ludwig Hupfeld, " I am greatly delighted by the music of your Helios Orchestrions. Being myself a musician, I was eager to hear what the sounding effect would be, and I must confess that nothing is missing from the music, whether it be the euphony, fullness of tone, rhythm, or accentuation" (Bowers, Encyclopedia 450).

In the United States, Wurlitzer was the largest retailer of orchestrions until the 1920's, when it discontinued its line of orchestrions. Along the way Wurlitzer bought a forty-nine percent interest in Welte, which enabled it to use Welte designs to create its own line of orchestrions. In 1914, orchestrions ranged anywhere from $1,000 to $2,500 for less elaborate models, to as high as $20,000 to $30,000 for the most impressive models. Though these prices were expensive for the time, some orchestrions were actually business investments. Many ads claimed that the addition of an orchestrion into a business place would immediately pay for itself by increasing the number of customers and therefore raising profits. Other figures in the market included Weber, Dienst, Popper, Frati, Phillips, and Blessing. By this time, player pianos had also become a great industry. However, the cheaper player piano served a more limited role, and therefore was hardly a threat to the demand for orchestrions. The orchestrion was what any player piano owner would have most desired, if he or she had had the means to pay for one. Therefore, the player piano industry served the market of those consumers who could not afford orchestrions. However, the orchestrion's golden age was not to last, as many forces teamed to doom the orchestrion.

Many factors contributed to the demise of the orchestrion industry. The first blow came with the advent of World War I in 1914. The export of these instruments from Germany to the United States was halted, and any American-based operations run by

German ownership were seized by Alien Property Custodian laws (Bowers, Encyclopedia 637). Many other firms were temporarily converted into war materials manufacturers. In this time span, production was slow and valuable time was lost. During the Prohibition that followed World War I, the saloons and speakeasies, where many orchestrions had gone in the past, became virtually extinct. This created a serious dip in demand from American sources. Then came the Great Depression which forced many into a struggle for mere subsistence. Clearly no funds were available for expensive entertainment such as the orchestrion. By the 1940's, the orchestrion business was very meager, and World War II finished it. The factories of Welte in Freiburg were totally destroyed by Allied bombing. Hupfeld's factory in Leipzig was partially destroyed, and through the conversion into a munitions factory all assets pertaining to the automated instruments were destroyed. Today the factory is a maker of pianos, but the glorious past of Hupfeld has become a mere memory (Bowers, Encyclopedia 431). By the end of the 1950's, there were no longer any manufacturers of orchestrions. Though many of these instruments had been built, time was rapidly diminishing the number of those surviving. Most had perished through fires, floods, and the passage of world wars. After their glory was forgotten, their size acted against them as well. These large instruments were seen as heavy, immobile relics of little value. It was easier to tear them apart and burn them than to move and to maintain them. The once admired orchestrion had grown obsolete.

Before discussing the amazing comeback of the orchestrion, I would like to explain some of the mechanics of an orchestrion. The early orchestrions, known as barrel organs, were completely mechanical. Music was scored upon a barrel by means of pins or staples, which were read by pivoted keys. As the barrel turns, the keys respond to the staples and move pushrods which activate different parts of the machine (Cockayne 16). As long as a pin is held, the corresponding note is sustained. This mechanism for music expression was very sturdy and more trouble-free than the pneumatic system. Unfortunately, only limited amounts of music could be scored upon a barrel. To

compound the problem, the barrels were large, heavy, and hard to manipulate when one tried to change them. Furthermore, the cylinders were expensive, sometimes costing over several hundred dollars a piece.

In 1887, Michael Welte introduced the paper roll-operated pneumatic system, which through a system of bellows and valves could create any application of force, thus dramatically changing the tone and volume of the music. Welte was so enthusiastic about his creation that he offered to convert the mechanics of older Welte orchestrions into roll operated parts at no charge. About ninety percent of the owners took advantage of the offer (Bowers, Put 11). This pneumatic system uses air to sound the pipes, relying either on compressed air or on the presence of a vacuum. As the paper roll music passes over a tracker bar, air passes through the tracker bar openings, since the air inside is kept at a reduced pressure. This intake of air increases the internal pressure, thus operating the orchestrion. The paper is of very sturdy quality, with numerous punch marks to represent the music. Playing a roll can last from twenty to twenty-five minutes; a roll can be up to three hundred feet long (Cockayne 37). The advantage of rolls over barrels was that they could contain much more music and that they usually cost just a few dollars.

A variation of the paper system is the cardboard book system. This device consists of a long strip of folding cardboard on which music is scored by punched out rectangular slots or circular holes. This sheet of cardboard can be read by a keyed frame with spring pressured keys, which rise when they encounter a slot. The music can also be read by a keyless system. In this operation, the cardboard passes over a metal sheet with holes in it, known as a mouthpiece. As a perforation passes over a hole, air escapes from the system and the resulting drop in internal pressure activates the music mechanism (Cockayne 29-30).

By the turn of the twentieth century, the paper roll system had become the dominant music system in the orchestrion industry. Not only did the paper roll system provide advantages for buyers, such as the low cost, but it also was beneficial for

manufacturers. One primary advantage was that once a roll was scored, many copies could be easily made. Soon other innovations were made throughout the industry. Hupfeld created a double roll changer which permitted up to 140 tunes to be played without interruption (Bowers Put 5). This required duplication of the tracker bar and other mechanisms, but enabled one roll to play while the other roll was rewound or replaced. However, this complicated feature was offered only in a select few orchestrions. Another change stemmed from the birth of electricity, which arrived in most cities around 1906. Prior to electricity, the machines were driven by the use of weights, much like a grandfather clock. A large metal weight, weighing hundreds of pounds, was cranked up five to ten feet from the floor. As it descended, it provided the energy to run the orchestrion. However, when electricity came along, there was little delay by orchestrion manufacturers to take advantage of this breakthrough technology.

The orchestrions that were produced by these great craftsman were not merely instruments, they were works of art. Some of these orchestrions took years to build, and were obviously displays of wealth and brilliance. An excellent example is Hupfeld's Helios V, the largest orchestrion ever made. This orchestrion was fifteen feet high and twenty feet wide. It contained 1500 pipes, as xylophone, five drums, and a triangle. It was said to represent an orchestra of 120 men (Bowers, Encyclopedia 442). Furthermore, the Helios line could be ordered in various degrees of loudness. One could order number one for residential use, number two for restaurants and hotels, or number three for pavilions and skating rinks. Another feature built into many American-made orchestrions was a coin slot. Patrons of restaurants or taverns could hear any tune by paying five to twenty-five cents into the coin slot or wallboxes (Bowers Encyclopedia 335). Though the sales of these orchestrions were very good, firms soon realized that sales policies needed some flexibility. Therefore, usually only about ten to twenty-five percent was required as a down payment. Route collectors even emerged to collect the remaining balance from the clients' receipts (Bowers Encyclopedia 355).

In the beginning of the 1960's a few individuals saw the beauty in the once-fine orchestrions. Their beauty and history soon made them the centerpiece for any antique dealer. A race to find existing orchestrions began, and their values started rising. Today collecting orchestrions is very exciting, but it has become only a rich man's hobby. According to Hayes McClaran there are less than seventy-five orchestrions in the United States and even less in Europe. Europe lost most of its treasures during the war or during clean-up when Germans rid themselves of anything that reminded them of their tragic past. Fortunately, many of the instruments had already found their way into the United States. Stories of orchestrions and their reemergence into society are typically fascinating. For example, one Wurlitzer orchestrion made in Frankfurt, Germany, in 1903 was brought to the old Banner Theatre in Los Angeles, where it accompanied silent films. When talking pictures came, it was no longer needed. Being enormous and thus very hard to move, it was walled in. Years passed with collectors actually searching for this particular instrument. Then, in 1952, during remodeling of the theater, workmen discovered the long-lost orchestrion. After eighteen months of work, it was christened with a bottle of champagne and "A Bicycle Built For Two" ended its long silence (Hook 86).

Today there are around seven orchestrion collections of considerable size in the United States. The largest in numbers of instruments, not necessarily quality, include two in Chicago, one in Los Angeles (owned by the founder of Merle Norman cosmetics) and one in Madison, Wisconsin. In addition, there are a few mid-size collections, such as the one Greensburg owned by Franklin Corya. The 90's are an especially interesting time period for orchestrion collectors. Most of the large collectors today started in the 1960's and are now reaching retirement age. These retiring collectors, or their estates, are selling the collections that they have worked so hard to amass. Unfortunately, the collections are broken up, and each instrument is sold individually. These expensive instruments are sold through New York City auction houses and advertised in such

publications as *The Wall Street Journal*. Most buyers are typically from the United States, Europe, and Japan (McClaran).

I had the opportunity to speak with two of the first orchestrion collectors, Franklin Corya and Hayes McClaran. Hayes McClaran, later Mr. Corya's restorer, started in the business by working in a shop for David Bower, who was instrumental in bringing many old orchestrions over from Europe before their value was realized. Mr. McClaran began collecting in 1960 and has since made orchestrions a large part of his life. He has gained the reputation as an expert orchestrion restorer and now has an impressive collection of his own. Franklin Corya first took notice of orchestrions at an International Music Box Society meeting in New York City in 1969. There Mr. Corya saw the first Hupfeld Phonoliszt Violina to be restored (today he has one in his own collection). Mr. Corya's first piece was a 101 Key Mortier which he bought in 1970. From there he has proceeded to accumulate the priceless collection he has today.

The first step Mr. Corya took in building a collection was finding a good restorer. Mr. Corya soon happened onto Hayes McClaran, a schoolteacher in Southern California, who restored orchestrions in his spare time. Soon McClaran was restoring full time, as well as building a large collection of unrestored instruments. Mr. Corya chose instruments to be restored, and McClaran would restore the instruments and deliver them personally. Restoration is a slow tedious process. The machine must be dismantled, every screw polished and woodwork restored, then reassembled. In order to retain mint status, no modern materials can be substituted in the process. For many of the machines in serious disrepair, this meant locating materials (i.e. wood or screws) from the same time period, possibly from less valuable antiques. When an instrument was completed, it was disassembled and wrapped for the trip to Greensburg. Once there, it is reassembled and becomes a part of Mr. Corya's collection.

One stumbling block that Mr. Corya encountered was finding the appropriate space for his display. He began the collection in his garage, but soon found it too small

to house these enormous instruments and inappropriate for the elegant machines. He instead chose to convert a machine repair shop for his farming operation into the site for his orchestrion collection, primarily because of its close proximity to his house. The shop was transformed into a plush Victorian setting, complete with central air. It provides a great home for the orchestrions, as well as the perfect showcase for entertaining guests. The only problem is that its eleven-foot ceilings are nearly too low for the instruments, which gives one an idea of just how massive their facades are.

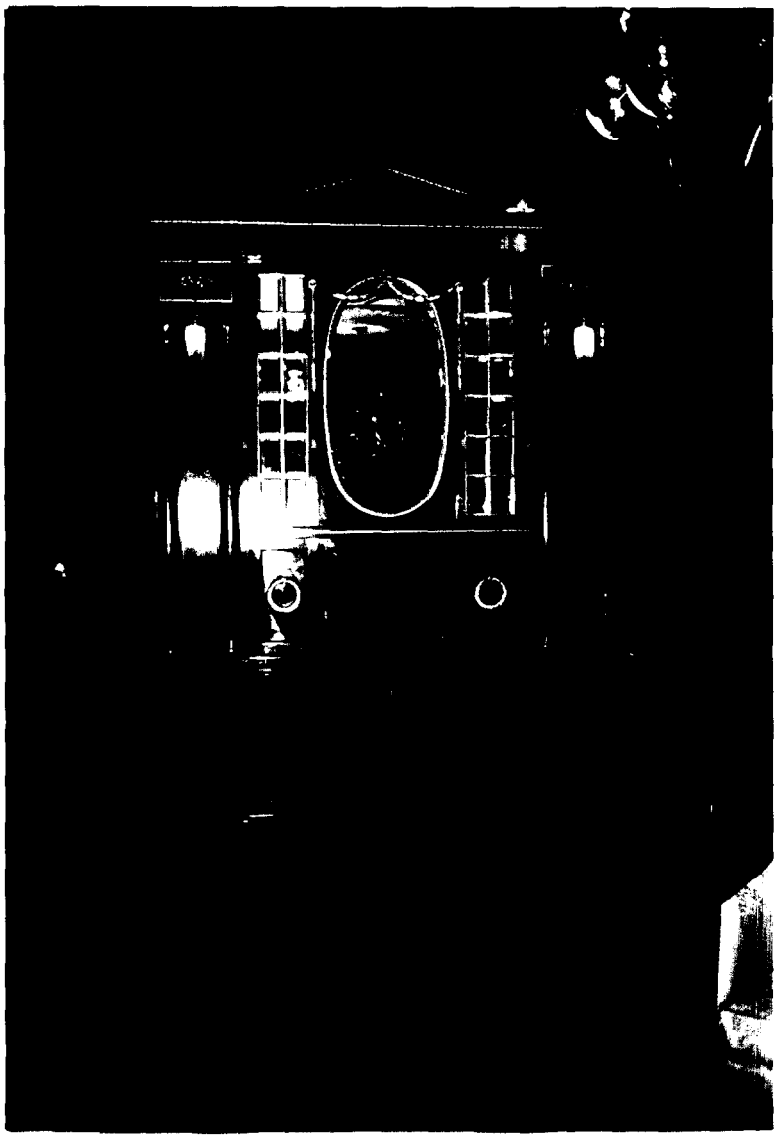
Despite their age, Mr. Corya contends that his orchestrions are very reliable and require very little maintenance. He does tune each instrument weekly to ensure a perfect tone, but this process requires very little time. In addition, he maintains constant air moisture levels, with humidifiers in the winter and dehumidifiers in the summer. Occasionally slight repairs are necessary, but most of these Mr. Corya can perform himself. Another aspect which requires maintenance is the music, of which Mr. Corya has a large collection. The music includes paper rolls, cardboard booklets, and cassettes. Some of the instruments came with music, but others had none. This was not a problem though, for much of the music had outlasted the machines. Through advertisement in the Music Box Society Mart, a good deal of music can be located by collectors. A fine example of the abundance in available music is the Brisgovia Luxis C., which still offers more that one hundred existing tunes today. Most rolls begin deteriorating after about seventy years, though exceptions are common. Fortunately, old rolls can be copied. Playwright Co. in Trulock, CA, will copy rolls using computers and cutting machines for around $70.00 a roll. Unfortunately, no new music will ever be adapted for play on an orchestrion, partially due to the small demand. In an ironic twist to man's technological advances, the artistic ability to create these rolls no longer exists. The genius behind the creation of the music was sadly left behind with the industry.

Mr. Corya's orchestrions perform on a weekly basis. Mr. Corya claims that he would like more free weekends, but as long as people wish to see them, he feels

compelled to honor their requests. He takes groups in numbers over twenty-five only, but groups form to hear his instruments nearly every week. Mr. Corya offers a fine service to the community and has done a great deal to increase the recognition of these fine antiques. Hopefully, all collectors are as generous with their time and willing to share the beauty of these fascinating machines. I believe that the history and beauty of these wonderful works of art shall be preserved for many years under the watchful eyes of such avid collectors as Franklin Corya. The orchestrion is a perfect symbol of past craftsmanship and technology that is sometimes forgotten. Only by seeing and hearing such creations can one respect the brilliance and innovation that was so abundant in that particular time period.

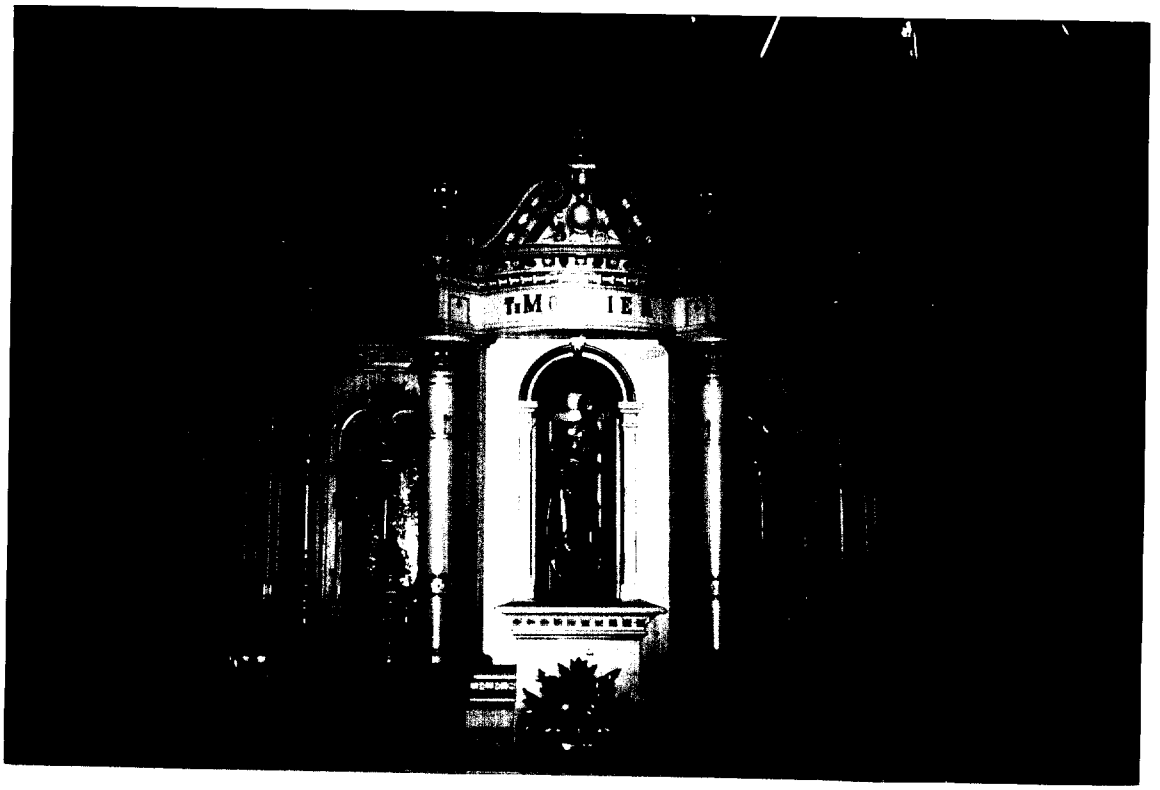
The Orchestrion Collection of Franklin Corya

December 1997



Welte Brisgovia Luxis C.

This first instrument, and possibly Mr. Corya's personal favorite, is the Welte Brisgovia Luxis C. This instrument was built in 1912 and was named for Breisgau, the area of Germany in which the Welte company was located. Like the rest of the instruments in the Brisgovia series, this orchestrion is based around the play of a piano, rather than an organ. Upon its arrival in this country, it was taken to Madison, Wisconsin, though the nature of the establishment where it was located is not known. At the time of purchase in 1987, after being found in Liberty, Illinois, it was completely disassembled and restored. This restoration took over one and one-half years of work, but has brought the instrument back to mint condition. No new rolls will ever be available for this instrument, but the old rolls can be copied. Some available music includes works by Mozart, Mendelssohn, Schubert, Wagner, Rossini, and Strauss. No other model of the Welte Brisgovia Luxis C. exists today.



Mortier Model #36

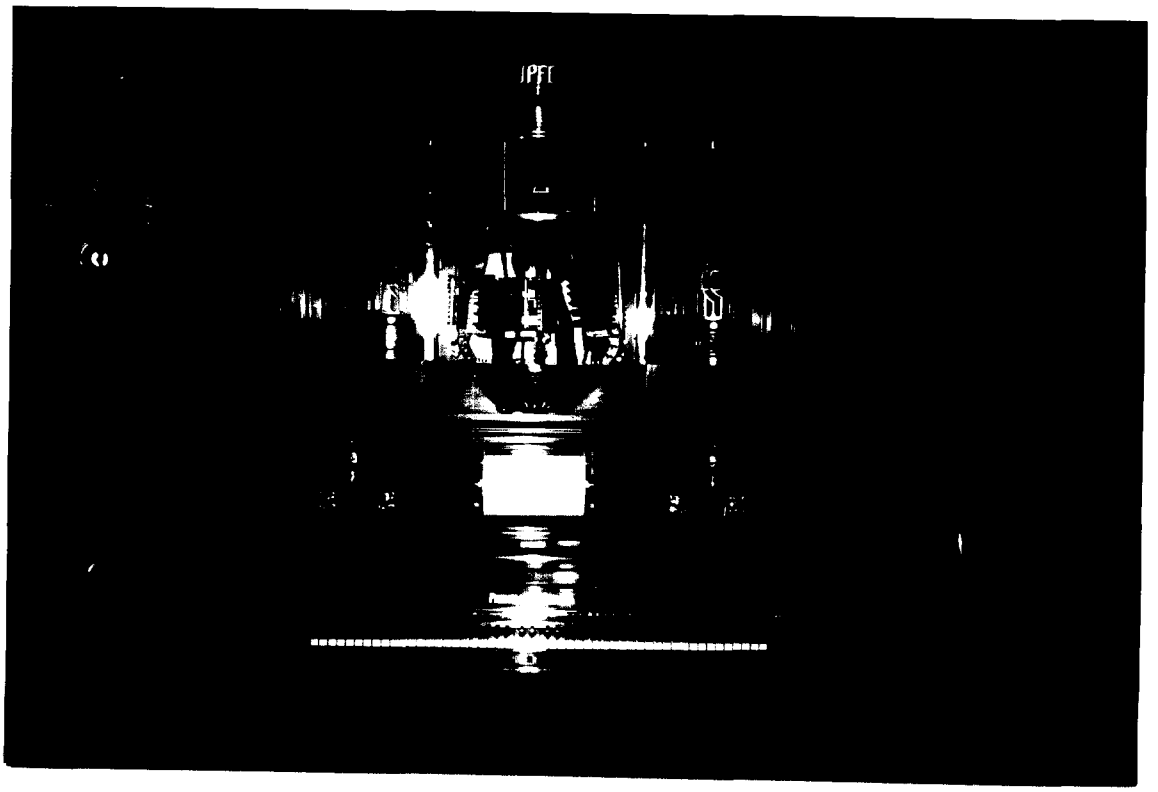
This instrument was constructed in Antwerp, Belgium, in about 1924, by the Mortier Company, which sold exclusively out of Belgium. Mortier was known primarily for the elegant woodwork which encased its organ-based orchestrions. Unfortunately, of the few remaining, many have been "modernized" through the years into dance organs or such instruments by removing the beautiful facades around them. The Mortiers read a folding cardboard booklet system, which is located near the rear. This model was found in California in 1960 and is known as the Baby Taj Mahal, as a much larger version of this instrument exists as well. However, this is the only model of the Baby known to have ever existed.

Steinway Model A.R. Reproducing Piano

This model was built in 1925 and is the largest of three sizes. Few versions of this model were built in comparison to the smaller model. These Steinways have one hundred expressions as compared to two expressions in the common player piano (an expression is the variance of volume, softness, etc.). These instruments also serve as exquisite pianos for any pianist. The reproducing abilities are courtesy of the Duo-Art system, which cost as much as the piano when new. About 2,000 rolls were made for this piano and are still being copied today. This model was purchased from the heirs of a wealthy family in Detroit who had bought it new. Mr. Corya notes that the purchase and restoration of this Steinway reproducing piano was considerably less expensive than the purchase of a new regular Steinway piano today.

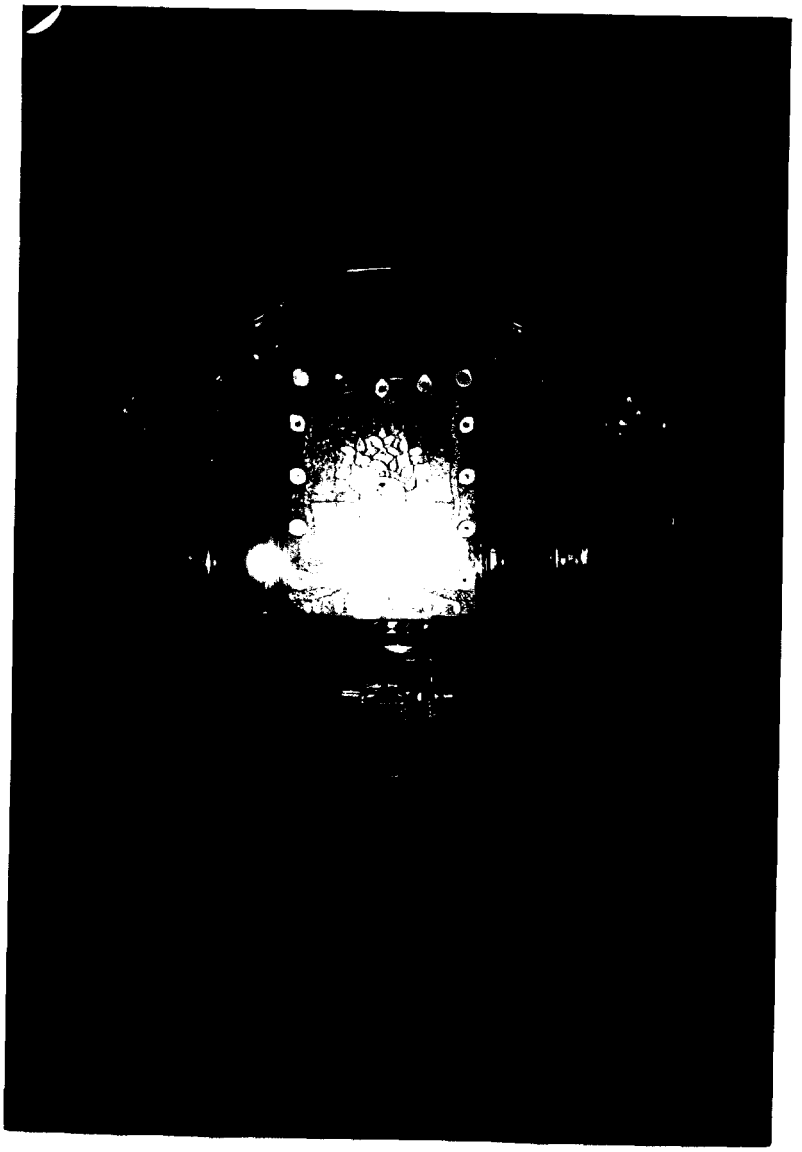
101 Key Mortier

Like the aforementioned Mortier, this instrument was made in Antwerp, Belgium, and is based around the organ. It found its first home in a Belgian dance hall around 1923 and was later shipped to this country by a collector. Like many of its kind it was probably moved by horse-drawn carts from dance hall to dance hall throughout Germany for special occasions. It has 546 pipes plus several other instruments which comprise a melody section, a countermelody section, an accompanist section, and a bass section. It plays polkas, marches, dance music, and, of course, classical compositions. Note the statues which actually move to the music. Though some orchestrions by Mortier were complete with similar statues, this instrument originally did not include them. Mr. Corya himself chose these figures to accompany his instrument, and a fine complement they are!



Hupfeld Phonoliszt Violina

This beautiful machine centers around a piano and more importantly, three violins. About 10,000 such instruments were made from 1907 to 1930. These instruments are pneumatically operated, with an apparatus playing the violins in a seemingly unorthodox way. Unlike a regular violin, these violins are moved to the bow to create music. Furthermore, there is only one active string (the other three are merely for appearance) on each of the three violins. One would expect the machine would require four violins to recreate the music of a single violin. However, the Violina contains only three violins. The creators seemingly created magic with only three active strings. The bow is constructed of some 3,000 horsehairs taking approximately 150 hours to string and lasting over fifty years. Interestingly, during play the piano keys remain still, which was the norm for European taste. Though labeled the "Eighth Wonder of the World" in many brochures of the time, this machine was nearly forgotten until 1954, when the first was restored, an event Mr. Corya was on hand to witness in New York City. Soon after, their popularity skyrocketed, though only about seventy are known to exist today. This model required a nine-month restoration and still occasionally requires the user to rosin the bow. The mahogany for this machine was imported from Africa, but interestingly, was painted over. E. Bocker Company distributed Hupfeld products in New York City. To distinguish their sales, E. Bocker painter the Violinas white with gold trim upon their arrival to the United States. During restoration this paint was removed to restore the instrument to natural condition.

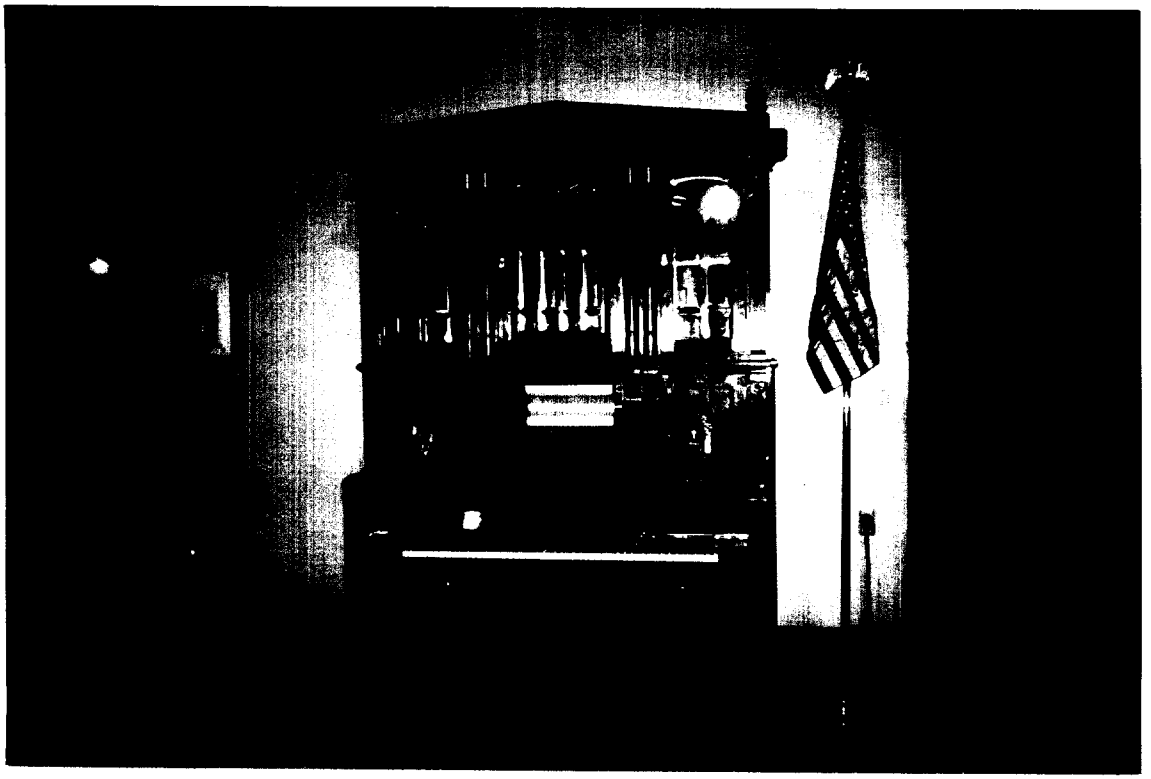


Imhof Mukle Lord III

This orchestrion was built in 1910 by Imhof & Mukle, one of the oldest companies from the Black Forest. It was the product of the cottage industry, and many artisans are likely to have contributed to making this piece. This instrument was the second largest of their line and is the only one to exist today. It plays a music system known as the cassette, the first known use of the word. The Lord III was found in a barn in San Jose in 1959, in what appeared to a worthless heap. It hadn't been played since the 1930's and had been abused badly. Much of the woodwork required repair, as it had split and cracked in several places. The beautiful frosted glass front was so battered that it was stored in a shoebox upon arrival to Mr. McClaran's shop. Today the Lord III is in mint condition.

Robert Morton Photo Player

This instrument was built in 1926 in California to accompany silent movies, which were lifeless without the addition of music. Only two years later, talking movies emerged onto the scene, and this instrument was taken out of its home in Richmond, Indiana. Later, it was taken to a funeral home for a brief stay. Similar models can also be found in Shelbyville, Indiana and in Texas. The player holds two rolls, one for current play and one to remain on deck, enabling the player to prepare for appropriate points in the movie.. The "Toy Counter" on the wall includes a bird whistle, train whistle, snare drum, cymbal, triangle, tambourine, xylophone, early model automobile horn, and chimes.



Fratinola Sarasate No. 12

This orchestrion was built around 1912 by Frati & Company of Berlin. This machine contains only a piano and 32 violin pipes, which reproduce the sound of a violin. The instrument was named after the famous violinist Pablo Sarasate. This particular Fratinola was obtained by a serviceman in the Army in Germany. He brought it back with him, and it has since been completely restored.

Video Concept

As a capstone to this project, I have decided to capture the magic of the orchestrion live. Though their history and function is fascinating, the only way that one can truly come to appreciate these orchestrions is by hearing their music. As their name implies, their music is as rich as any orchestra could produce. This fine music, combined with their breath-taking beauty and craftsmanship, is indeed a sight to behold.

In shooting this video, I hope to provide a more complete experience for the viewer. The viewer gets a chance to meet Mr. Corya, to see and to hear the orchestrions, and to see the intricate inner workings of the machines as they play. In addition, Mr. Corya will tell a bit about each instrument as he would to any of the groups who visit his collection. His presentation will include a brief history of each orchestrion, special notes of interest, as well as the music to be played.

To help in the production of this video I have enlisted the help of, and would especially like to thank, Seth Hellmich, a telecommunications major at Ball State University who filmed the footage. In addition, John Dalton, of the Ball State University library, helped to edit the tape. Together we hope to create an entertaining program, as well as a memorable keepsake for Franklin Corya.

Works Cited

Bowers, Q. David. Put Another Nickel In. New York: Bonanza Books, 1966.

—. Encyclopedia of Automated Musical Instruments. New York: Vestal P., 1972.

Cockayne, Eric V. The Fairground Organ. Great Britain: David & Charles: Newton Abbot, 1970.

Corya, Franklin. Personal Interview. 14 September 1997.

Hoke, Helen, and John Hoke. Music Boxes: Their Lore and Lure. New York: Hawthorn Books, 1957.

McClaran, Hayes. Telephone Interview. 23 November 1997.

Ord-Hume, Arthur W. J. G. Clockwork Music. New York: Crown Publishers, 1973.

Rochl, Harvey. Player Piano Treasury. United States of America: Vestal P., 1973.